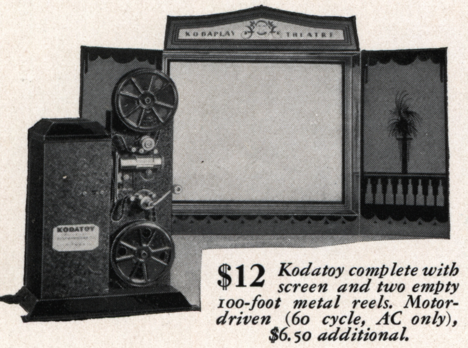
The CINÉ-KODAK News

MARCH-1931

You'll marvel at KODATOY

The Child's Movie Projector *by Eastman*



$12 *Kodatoy complete with screen and two empty 100-foot metal reels. Motor-driven (60 cycle, AC only), $6.50 additional.*

HERE is a safe, amazingly efficient movie projector that children can operate themselves.

Kodatoy has optical and mechanical features found only on much more expensive models. Grown-ups will marvel at the excellence of the pictures on the screen.

Kodatoy uses 16 mm. Kodak Safety Film. It has good quality condensing and projection lenses, and a three-blade shutter assuring clear, flickerless pictures. Framing is automatic. Focusing is accomplished by sliding the lens barrel in its mount. Kodatoy's construction is strong and safe throughout.

Kodaplays—specially selected film subjects for use with Kodatoy—are available in three sizes, priced at 30, 60 and 90 cents. They feature well known comedians, animal pictures, travel, animated cartoons.

The Kodatoy outfit includes a miniature theater with a "silvered" screen and two empty 100-foot metal reels. Price, $12. A motor drive unit is available, for $6.50 additional, making Kodatoy interchangeably hand- or motor-driven, as desired. Motor unit is easily and quickly attached.

You'll find Kodatoy at Kodak dealers', toy and department stores.

EASTMAN KODAK
COMPANY
ROCHESTER, NEW YORK

The CINÉ-KODAK News

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MARCH 1931

Accumulating Cumulus

by Knute Larsen

CLOUDS ARE my favorite camera subject. Clouds against the sun.

This penchant has come upon me by degrees. Years ago I recognized the unquestionable fact that the most charming landscape or seascape appears even more lovely when backed by tufts or banks of clouds. The angle of my camera gradually increased; pointing first just above the treetops, it sometimes left them completely behind and concerned itself entirely with Cumulus, Stratus, Cirrus and the like.

Some part of this attachment for clouds might be traced to the years I have spent on shipboard. A close study of clouds is nothing short of a necessity for the seafarer. Day after day I would jot down information about the following: Time—Position—O. D.—Q. M.—Pat. Log—Course—Speed—Temp.—Barometer—Hygrometer—Sea—Wind (Beaufort)—Weather—Clouds. Naturally some measure of knowledge of cloud formations resulted. When I came ashore to stay, I went after clouds with a still camera. Now it is my Ciné-Kodak which is most often aimed their way.

One nice thing about clouds is that they make even the dullest foreground attractive. Another is that you really do not require a foreground. You need not stir from your front lawn. You can play a waiting game in an arm chair—keeping your weather eye (the "weather eye" varies with individuals—in my case it's the right eye, as that side of my chair faces the window) cocked for some unsuspecting cloud formation. As it peeps over the horizon I tiptoe to the closet for my camera. It takes on a more definite shape and density—which suggests a certain filter. It draws still closer—now for the diaphragm stop. Then, when it has drifted to a vertical position about two counties distant, I rush from the house, camera in hand, and, go where it may, I anchor to my film the part of it I want. The odds are all in my favor, you see.

When made on "Pan" film sunsets are lovely—but on Kodacolor Film they are of incomparable beauty.

Although a knowledge of clouds is not at all necessary to one who desires to film them, it does not do a particle of harm. Photographically, the most popular formation is Cumulus. In Latin this means "heaped up." The "silver lining" so often rhapsodized about by song writers and photographers alike is seen at its best about the borders of Cumulus clouds when in front of the sun. The handmaidens of Cumulus clouds are Nimbus, or rain clouds. These are low-hung, dark and of no very definite shape. Those heaped masses of clouds which presage summer rainstorms are Cumulo-Nimbus—a combination of the two.

Alto-Cumulus are seen at higher altitudes, and are composed of grouped or aligned individual tufts.

Strato-Cumulus are the low-hung cloud banks that quite often hang about for days. You don't like them. Neither do you care for Alto-Stratus, a higher flying contemporary, which is more common in wintertime and makes one yearn for the fabled clarity of southern skies.

Cirrus, those feathery white rascals which rush about across the deep blue sky of summertime, are much more desirable. At times they group themselves together—somewhat as do Alto-Cumulus—but the Cirrus are more transparent. They are just the thing to have about when filming a sunset in Kodacolor, and give your screen the appearance of the palette of an artist about to dash off a Sunkist Orange illustration.

The various color filters now available

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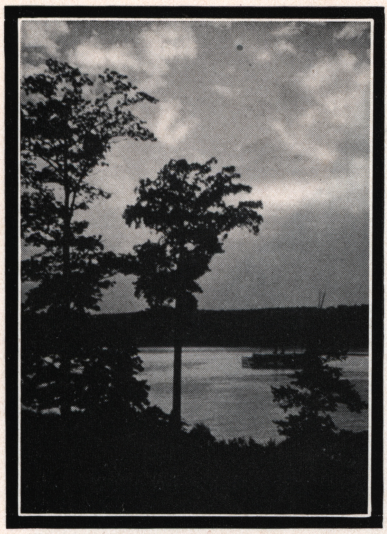


The fine composition of this scene is set off by its clouds.

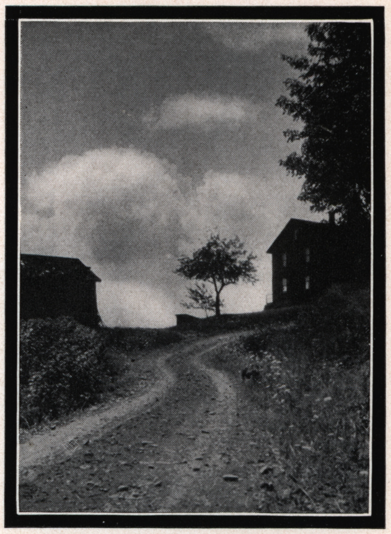
enable one to secure any desired effect. The brilliant sun-and-cloud effects of noonday may be made to appear as midnight on the screen. Or you may just filter out enough of the rays of the sun so that delicate cloud tufts are realistically reproduced.

The new Ciné-Kodak Color Filters and the Wratten A Filter are invaluable in this work. The former is a series of three yellow filters of graduating shades. The A Filter is a dark red filter. This is the one for securing moonlight effects. All of these filters should be used with Panchromatic film. To quote the manufacturers, "no change in exposure is necessary when using the CK-1 Filter; twice the normal exposure is necessary for the CK-2 Filter; and four times the normal exposure when using the CK-3 Filter." This, as I have said, is with "Pan" film.

Although it is almost too obvious to mention, may I remind you that each change in diaphragm stop either halves or doubles the exposure—the amount of light admitted. For example, *f*.8 admits just twice the light of *f*.11—*f*.16 just half as much.

You hear people talk of filters as 2X, 4X and so on. This means two times or four times normal exposure, which is not so good. A filter which might be a two-times filter with one film emulsion might be a four-times filter with another. I'm writing of specific film—Ciné-Kodak Panchromatic, and specific color filters—Ciné-Kodak Color Filters, CK-1, CK-2 and CK-3.

I use the CK-1 Filter only near dusk for a slight accentuation of cloud formations. The CK-3 is my standby. For example, an unusually impressive cloud formation is sweeping past a hilltop —I am exposing for the sky, not the foreground—*f*.16 is the right stop without my filter—*f*.8 with it. The hilltop, when so photographed, is silhouetted against the majestic cloud parade. To accentuate the speed of the clouds, I quite often use the half-speed attachment, which, on the scene described, necessitates stop *f*.11. Where slightly less contrast is desirable, I use CK-2 and change the stops accordingly.



A lane, a house, a barn, a tree—and clouds.

When I wish to make a "moonlight" sun and cloud effect at about three in the afternoon, I slip my A filter over my lens, set my diaphragm at *f*.16, and set the clock ahead 12 hours.

One important point —don't panoram cloud effects. Let *them* do the moving!

The mortal eye meets nothing more dreary than distant land or water scenes made without a filter. The sky forms a large percentage of such scenes. Taken against a cloudless sky—or without "Pan" film and a filter against a cloud-bedecked sky—the most lovely foreground is doomed to mediocrity. Yet with nothing more imposing than gaunt tree limbs, the same view may be made intensely interesting when set off by a cloud effect.

Various cloud effects and various intensities of the sun make it impossible to establish any definite schedule of exposure. You must learn just what stop to use through practice. But one thing I can definitely state—a filtered shot of a cloud effect is *always* interesting. At least it is always so to me.

Kodacolor cloud effects are of incomparable beauty—sunsets and sunrises are especially spectacular. For Kodacolor cloud filming, it is best to stalk your prey when the sun is slightly concealed by clouds an hour or so before sunset or after sunrise. If the clouds are transparent, use a Neutral Density Filter before your Kodacolor Filter. If you can look at the sun for ten seconds without eye strain, you can make Kodacolor movies of it. And, on unusually clear days, you can continue to film chameleon-like skies for about a half hour after the sun has set.

If I am a trifle rabid on the subject of clouds it is made endurable by the kind things my friends have to say of my films.

Try to visualize this scene without its majestic cloud formation—clouds "make" the scenic movie!

"The Flowers that Bloom in the Spring, tra la » »"

have LOTS to do with the case

MARCH HAS a peculiar significance. The exciting anticipations of spring are pleasingly imminent.

But for the very reason that March, climatically, is certainly not our most promising month, the opportunity to stress the contrast of seasons is an unusual one.

The greater the distinction between March and summer versions, the more reason for filming the present aspect—which contrast will enhance the garden's later loveliness.

Probably the last thing in the minds of amateur horticulturists at the moment is the making of garden pictures. Yet nothing is more logical. For not least among the endearing qualities of blossoms is their ability to endow drab plots of soil with a chameleon-like faculty of ever changing colors. Gardens—successful gardens—are of a progressive nature. May's display of tulips might make a sorry bouquet in June were not the baton passed along to roses. Their beauty may be no more than a memory in July, recalled by this month's proud adornment of lilies. And so it goes—from the first onion-like bulbs in the preserve cellar to the dahlias of September. This is the story of a garden—this is the story your garden films should tell. The very plainness of the garden plots in March accentuates their later beauty.

You can make your different exposures from week to week, and as the various reels are returned to you from the processing station, assemble the garden scenics on your garden reel. They may be made on Kodacolor or black and white film. It might, in fact, be best to precede the Kodacolor films of your garden yet to be made by a hundred feet or so of black and white film of its present appearance, to draw a sharper contrast between the seasons. They may be spliced together on the same reel, and, when projecting, you need only pause for a moment at the conclusion of the black and white film to slide the Kodacolor Filter in place.

And work the youngsters and yourselves into the films. Your constantly altering costumes will parallel the development of your garden.

So much for gardens—not everyone has the opportunity to enjoy them. Many, on a warm summer Sunday, lean more to swimming suits than to trowels. How does your beach or lake or river look at the moment? Perhaps the best way to draw a sharp contrast between the seasons would be to find some support for your camera which is a permanent fixture on the site to be photographed. A bench, porch railing, or some similar object. Place your camera upon it and, using the sides of your camera as a guide, rule parallel lines along each side with a pencil, or scratch with a nail. Make your first shot now. At every opportunity repeat the procedure—even if you get but two versions (in March and July, let us say), the contrast upon the screen, of shots made from the same position, will be quite startling.

The street on which you live—your home, itself, the parks—all can be interestingly filmed by this method. And, although such contrast shots are probably better when made from one selected position, this is far from being absolutely necessary. In fact, there is no reason why you cannot run through your last summer's films, make a list of likely scenes, and go out now for this season's version of the same locations.

Nor must such filming be confined to gardens or scenics. The outline which follows indicates how it might be applied to a human subject. The summertime shots—as has been said—may be gleaned from your film library or be made this summer.

For example, how would this sequence appear on your movie screen?

Title—"OPEN SEASON"

Medium shot of a diver climbing up a diving tower. He swings forward, and takes off in a beautiful swan dive.

Sub-Title—"A Beauty!"

Medium shot as your camera sweeps down from the sky to rest on a fully costumed skater doing figure eights on the ice. He comes out of a turn and speeds away.

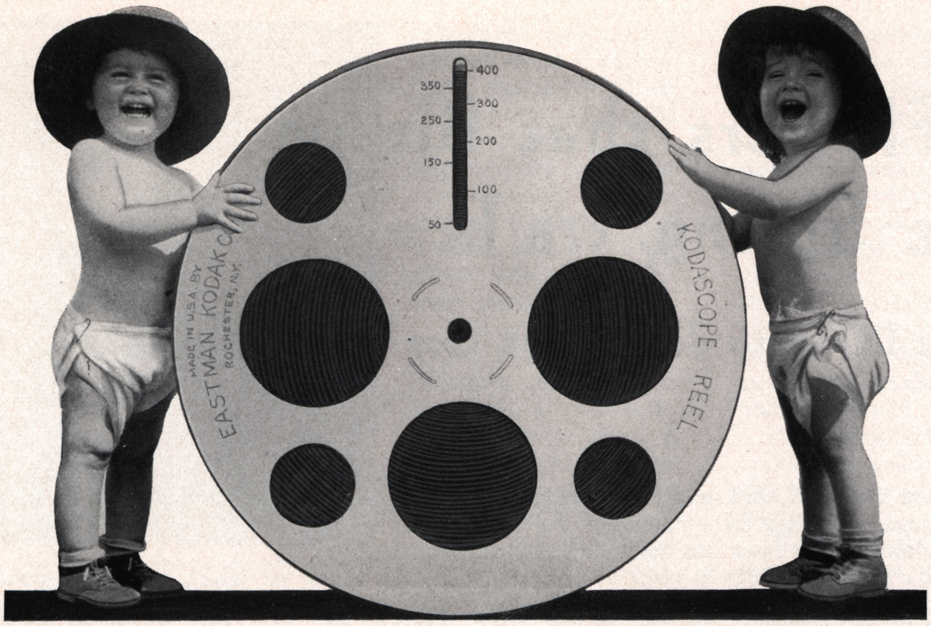
Medium shot of the skater swinging along.

Close-up of "DANGER" sign by hole in the ice.

Medium shot of your skater rapidly approaching it.

Sub-Title—"Great grief—he's fallen in!"

Balance of your first shot of diver as he enters the water, rises to the surface and swims from view.



Ciné-Chat

Gathered from our mailbag and notebook

Kodak on the Air

KODAK musical programs will soon be on the air again!

Beginning on March 27, a half-hour entertainment will be presented from New York over the Red Network of the National Broadcasting Company. The period is 10 to 10:30 o'clock (E.S.T.) each Friday evening. On the same evening, but at 9:30 o'clock, Pacific Time, a separate program will go out from San Francisco over the N. B. C. Pacific and Mountain Networks.

Kodak programs will thus cover the country from East to West each Friday.

Countess Olga Albani, soprano soloist of Kodak broadcasts.

Many of the radio headliners featured in the 1930 programs will again entertain you. The same standard of tastefully arranged classical and popular numbers will be presented. This will be good news to those who have enjoyed Nathaniel Shilkret's orchestra and the soloist, the Countess Olga Albani, in the past.

And one of the best male quartets on the air will be ready each week with harmonies of the kind that everybody enjoys. Tune in each Friday and hear the best of the popular music beautifully played and sung.

ANOTHER series of Kodak broadcasts is already arousing great interest on the air.

Every Sunday evening at 8 P.M., Eastern Standard Time, Dr. Howard W. Haggard, Associate Professor of Applied Physiology at Yale University, speaks to you on the subject of "Devils, Drugs, and Doctors" over a coast-to-coast hook-up of forty-one stations of the Columbia Broadcasting System!

Not long ago an astounding book appeared, telling of exciting adventures—disclosing startling facts. The title was "Devils, Drugs, and Doctors." The author—Dr. Haggard. So keen has been the interest in Dr. Haggard's volume—an epic tale of how, through the ages, doctors have fought ignorance and superstition and have overcome incredible difficulties to learn how to keep you well—that the Eastman Kodak Company has arranged with Dr. Haggard to give you the highlights of medical history in a series of weekly talks. This adult program will be welcomed by all enlightened people.

Look for it each Sunday evening on your local station of the Columbia Broadcasting System at 8:00 to 8:15 P.M. Eastern Standard Time; 7:00 to 7:15 P.M. Central Standard Time; 6:00 to 6:15 P.M. Mountain Standard Time; and 5:00 to 5:15 P.M. Pacific Standard Time.

Dr. Howard W. Haggard, Associate Professor of Applied Physiology at Yale University, and author of "Devils, Drugs, and Doctors."

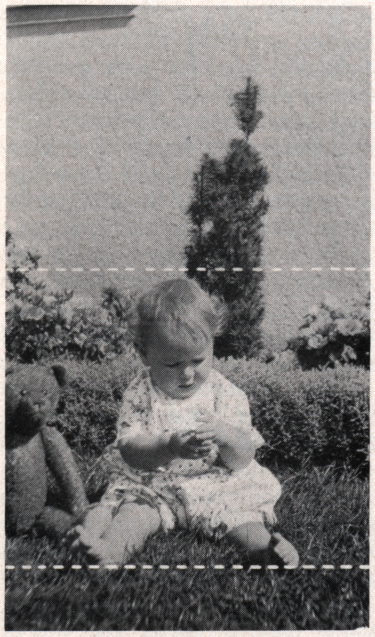
ONCE AGAIN we call your attention to the publication "Movie Makers"—official mouthpiece of the Amateur Cinema League. "Movie Makers" is a thoroughly worthwhile magazine—one that should be of interest to every owner of an amateur movie outfit. Authorities on many phases of home movies contribute to its columns each month.

To become better acquainted, the League will gladly send you a free introductory copy of their March issue if you will ask them to do so. Address the Amateur Cinema League, 105 West 40th Street, New York City.

ALTHOUGH home movies have been with us for only a few years, it is not at all necessary to confine your screen images to that period of time.

This apparent contradiction is explained by the fact that we have special copying cameras that will reproduce on 16 mm. film any snapshot or portrait from 1⅝ by 2½ inches to 11 by 14 inches in size.

For example, perhaps your youngster had already romped his way through six summers before you purchased your movie camera. You already had snapshots and portraits a-plenty of him. Send some of these along to us so that you may have a *complete* screen story of his growth.



The white, dotted lines indicate the section of an ordinary snapshot print which would be filmed by the copying camera.

Here is how it works.

We expose, unless otherwise advised, four feet of each picture. This is ten seconds normal projection time. The film is processed by us and dispatched to you to be spliced into your film reels.

Each four-foot strip costs but 50 cents. Minimum charge per order, $1.00.

If you send snapshots, glossy, unmounted prints are preferable, although dull-finished or mounted prints may be copied. All framed and glass covered portraits should be removed from their frames before mailing. We suggest that you insure valuable portraits. We, upon authorization, will insure them for a similar amount when returning them—adding this slight charge to the cost of copying them. Your Ciné-Kodak dealer will take your order for forwarding to the Eastman Kodak Company at Rochester, N. Y., 241 Battery Street, San Francisco, or the Canadian Kodak Company, Toronto 9, Ontario, Canada.

Family » friends » hobbies » sports » travels » of what do you make movies? There is a movie outline on almost every conceivable subject within the covers of "Your First Fifty Pictures" » the FREE 64-page Eastman booklet on the making of home movies. Below is an outline for dog lovers. It is simplicity itself, of course, but it touches on just those points so easily overlooked. There are 49 similar outlines on other subjects in "Your First Fifty Pictures."

Write the Editor for your copy today.

Your Pets

WE'LL write of a dog, but whether a dog or a cat, a parrot or a shrilling simian, pets are without doubt our star performers. When making a movie of your pets—why not film it from *their* angle? We are writing here of a dog, so we'll try to get a dog's-eye view of the world.

TITLE—Doggerel

***Sub-Title*—"Let Me Introduce Myself"**

This, of course, is a semi-close-up of "Rex."

***Sub-Title*—"And Here Is Where I Live"**

A semi-close-up shot of Rex's dog house.

***Sub-Title*—"This Is My Master"**

Make a shot from the ground upward toward Dad—have him smile and reach down toward the camera lens with his hand. Then show him rubbing Rex behind the ears in a close-up.

***Sub-Title*—"And This Is My Mistress—Who Doesn't Always Approve Of Me, I'm Afraid"**

A semi-close-up from a similar angle of Mother, taken from the height of a chair, as she smilingly orders Rex from his resting place. Then show him in a semi-close-up panoram as he sorrowfully climbs out of the chair and pads toward the door with an occasional reproachful backward glance.

***Sub-Title*—"I Have A Peck Of Fun With These—Although They Get Awful Rough At Times"**

Make a semi-close-up of one of the children apparently coaxing Rex to come out of his house—place the camera inside the dog house and press the exposure lever into locking position for this shot. Then a semi-close-up panoram as he actually walks from his house and is pounced upon by the children.

***Sub-Title*—"Here's Another Friend Of Mine—We Have Lots Of Secrets Together"**

Show Martha, the cook, as she beckons to Rex through the kitchen window. Then a close-up of her hand tantalizingly holding a bone through the slightly opened kitchen door—Rex trots up with his tail wagging vigorously, takes it, and disappears.

***Sub-Title*—"Taken All In All, A Dog's Life Is Not So Bad"**

Catch Rex sometime when he is asleep on the lawn. Point your camera at him upside down. Wake him gradually—he'll probably arise slowly, stretch himself and walk leisurely toward you. Reverse this scene in your film strip before projecting. He'll do this same scene backwards, and fall off to sleep!

Animated Antics You Can Enjoy

Simple stop-motion films which are fun to make and to show

THE INITIAL STEP in embarking on a career of animated model movie making is to pay a call on one or two toy stores and well-known "five and dime" bazaars. Armed with a handful of silver, you can do wonders in accumulating two and four legged models, houses, trees, and automobiles.

There are several toy cardboard villages on the market.

The houses used to illustrate this page are cutouts from a set of three homes of distinctly modern architecture—one of Colonial, one of English, and one of Spanish design. Two sets of these houses were used, and, as the covers also carry a reproduction of them, both covers can be cut out and fitted into the background. Twelve houses are thus available.

These were arranged to best advantage upon a four by six foot table. Streets and sidewalks were cut from brown wrapping paper—tapered off to lend perspective to the scene. And then came the first hitch. What to do for grass? The decision had about been reached to toss a bit of flour about for a post-blizzard effect, when it was suggested that a bag of the green whatever-it-is be secured from a miniature golf course. This was easily accomplished.

The next problem was a background. The serious table-topper, desiring a realistic background, may use a considerably enlarged snapshot print of trees and clouds; although, as a matter of fact, the lay-out of a background can be left to the imagination of your audiences.

With all this material, the little village soon began to take form. The toy automobiles were placed in position. Two Kodalites—a Model A for the sun and a Model B for general illumination—were brought into play. A Ciné-Kodak was placed on a table of the same height as that on which rested the village—the camera's motor wound up—and everything was ready for filming the epic of Mortgage Heights.

The exposure lever was pressed down for a second—just long enough to expose two or three frames of film (try this sometime when loading your camera before the cover is replaced)—the toy autos moved about one-quarter to one-half of an inch—the lever again flicked—and an hour later (an hour which passed unnoticed) two car wrecks had been successfully completed, the victims carried off in an ambulance, an onlooker had swooned with the help of a bit of fine silk thread, and plans were being formulated for having a conflagration in one of the Colonial houses.

It is the most absorbing pastime!

Granted that the animation was not perfect. To accomplish this, a Model A Ciné-Kodak with a single picture attachment (which exposes but one frame of film at a time) should have been used. Two to four frames was the average actually achieved—but what matter? The cars hustled down the street—turned and backed into driveways—climbed curbs and knocked down trees—paused to disgorge minute occupants—and performed whatever other capers occurred to their Gargantuan manipulators. Great fun!

Here, perhaps, is the "frumious jabberwock" itself, held at bay by the cave dwellers' faithful hound.

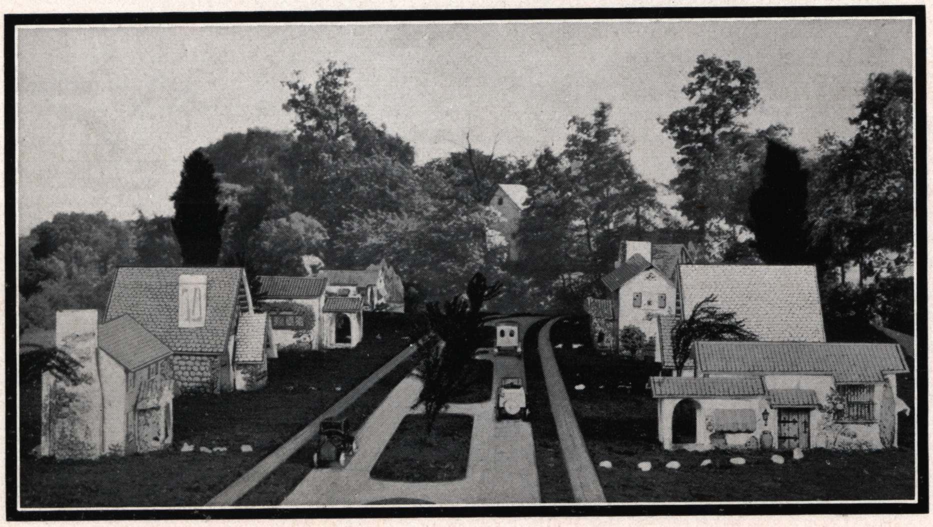
(Although primarily intended as a *description* of animated model filming, this article also pleads the fun value of this form of relaxation. To some, admittedly, such use of odd moments may be synonymous with "frittering." But is it, really? Lives there a man who doesn't yearn to get down on all fours and join children in playing with a toy train outfit? And where is the woman who will not go into ecstasies over a dollhouse? Both of which, incidentally, would make excellent subjects for animated model films.

Many parents, under the veil of instruction, have realized as much pleasure from toys as have their children. All that is necessary, apparently, is a legitimate excuse for enjoying themselves in this manner. Here it is.)

Another inspiration suggested that snapshot prints of friends be mounted on thin cardboard and cut out with scissors—a pin pasted to their backs by adhesive tape so that the point protruded just enough to hold them upright when jabbed into a beaverboard terra firma. Friends were then treated to a picture of themselves driving up in their own car in front of a cardboard house and being greeted by one of their own family. All this, of course, was with the aid of cutout snapshots of themselves and their car.

Together with the houses and accompanying equipment, a set of weird looking animals with multi-jointed necks and legs had been purchased. At a loss for a possible use for them with the modern village, it was decided to go Neolithic. The youngster's train outfit was pilfered of a tunnel which served as a cave. Quaint little peasant figures were converted into cave

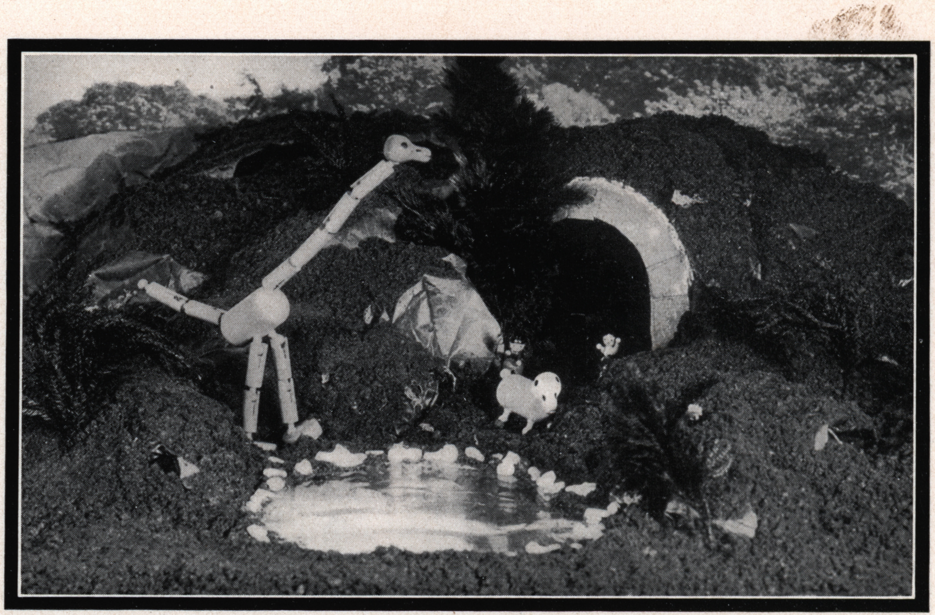
In this modern, modest little village all manner of things can happen. Most of the ideas will occur to you after you have started. Come to think of it—alternated shots of an actual storm swept sky, and of the village as an electric fan is turned loose on it, would make a splendid finale.



dwellers. One fantastic figure—which might possibly be the fabled killylou bird itself—stalked down to drink at a lake composed of a segment of a broken mirror. The miniature golf course "grass" was sprinkled over bunched wrapping paper to surround the cave with a hill. The enlarged snapshot tree-and-cloud print was placed in position behind our "set" and everything was ready. The cavemen's "dog" pursued the killylou bird so vigorously that it inadvertently lost its balance and fell headlong into the splashless lake. This mishap was covered up by inserting a title so that the necessarily new position of the fleeing killylou bird was not noticeable.

Practically anything and everything may be made use of in this fascinating pursuit, the essence of the procedure being to press the exposure lever for a second and move the subject from one-quarter to one-half an inch. Where more than ordinary speed is desired, move the figures a greater distance. Where less speed is desired, move them a shorter distance. Best results will be obtained if the general effect of your sets is dark. This does not mean underexposing, but having the bulk of your material of a dark tone to give relief to the objects you particularly wish to emphasize. The illumination may be either natural or artificial light. If the latter, use the Model A Kodalite for highlighting your "set," and the Model B Kodalite for general lighting.

Try animated model filming some time soon—you'll like it. As a starter, attempt something simple—a pipe mincing over to a tobacco pouch and filling itself, or ivory elephants meandering across the mantelpiece. Whatever you use, you can be assured of an absorbing pastime, and of highly entertaining screen results.



The monstrous killylou bird about to do battle.

Season Your Programs to Taste

Cinegraphs » reduced in price » are the ideal movie condiment

AS YOU KNOW, Cinegraphs are professional films reduced to 16 mm. dimensions and edited and titled for home projection. As you may not know, however, they have recently been reduced in price from $7.50 to $6 per 100 feet.

Cinegraphs add much to home movie entertainment. Let us exemplify their use with two typical home movie programs. The first—an evening program for adults. The second—an afternoon program for children.

The pièce de résistance for the former might be two 400-foot reels of your last summer's combined auto and fishing holiday. Here, then, is our suggestion for your movie menu:

"Tarpon Fishing," a 200-foot Cinegraph of deep sea fishing, sponsored by the Sarasota (Florida) Anglers Club—projection time, 8 minutes.

"Cinegraph Sweepstakes"—four 50-foot reels of animated model horse racing. Each reel has the same start. When the horses reach the starting line, you stop your projector to allow your guests to pick their favorites. Then—away they go on four of the weirdest and most unethical races ever run. Projection time, 8 minutes.

"On Four Wheels and Forty Waters"—which might well be the title of your own two 400-foot vacations reels. Projection time, 32 minutes.

Now, for the children's program:

"The Early Bird and the Worm"—a 100-foot animated model Cinegraph which proves that the bird did not have as easy a time with the worm as the old proverb would have us believe. Projection time, 4 minutes.

"Ten Candles"—a 200-foot reel of your own making of the youngster's birthday party. Projection time, 8 minutes.

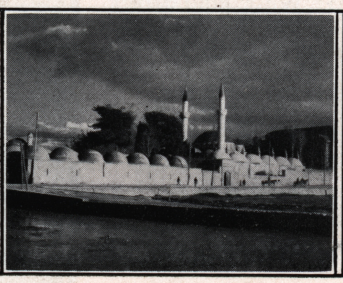
"The Misfit"—a 400-foot Clyde Cook comedy. The inimitable comedian joins the Marine Corps and quickly demonstrates a positive genius for driving drill sergeants to the verge of insanity. Projection time, 16 minutes.

Comedies, animated cartoons, Fairyland pictures, animal actors, travel, history, adventure, sports—all are to be found in Cinegraphs.

Your Ciné-Kodak dealer has a Cinegraph catalog for you. And remember—except in a few instances—Cinegraphs are now $6 per 100 feet.

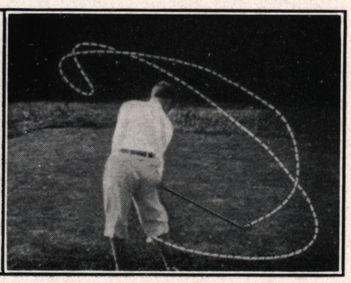
Juvenile

Travel



Comedy

Sports



Six Prime Favorites of the Past Year

Kodascope Libraries offer six outstanding films from their 1930 and 1931 feature releases

IT IS OUR PLEASURE, every now and then, to recall to your mind a group of Kodascope Libraries releases which have met with more than ordinary approval during the past several months. A selection of six has been made. These six films, reduced to 16 mm. proportions from professional 35 mm. feature productions, bring you many favorites of the silver screen.

1. **THE DROP KICK.** Richard Barthelmess, Barbara Kent, Dorothy Revier and Hedda Hopper combine to make this film one of outstanding entertainment. As the name indicates, the glamour and excitement of college football predominate. Yet it is nicely balanced with touches of keen dramatic action, comedy and pathos. You'll like "The Drop Kick." No. 8165; 5 reels; base rental $8.75.

2. **THE NIGHT CRY.** The ever popular wonder dog, Rin-Tin-Tin, in a drama of the western sheep country. To many, the name of "Rinty" is sufficient promise of royal entertainment; and in this production, the splendid dog is given full opportunity to display his native and acquired talents alike. No. 8167; 5 reels; base rental $8.75.

3. **ORCHIDS AND ERMINE.** Colleen Moore, Jack Mulhall, Sam Hardy and Gwen Lee do a fine piece of work in this rollicking comedy. To avoid notoriety, Jack, a wealthy oil magnate, has his valet, Sam Hardy, assume his name. Gwen Lee scents money and sets her cap for the versatile Mr. Hardy, while Jack finds Colleen much to his liking. Love's sweet dreams become involved in uproarious predicaments—a really fine picture. No. 8166; 5 reels; base rental $10.

4. **HILLS OF KENTUCKY.** Rin-Tin-Tin again, with Jason Robards, Dorothy Dwan and Tom Santschi, in a drama of the mountaineers. "Rinty" is cast as the leader of a wild dog pack, which he later engages in a tremendously thrilling battle to save a child's life. Rin-Tin-Tin is at his best in this fast moving film. No. 8168; 5 reels; base rental $8.75.

5. **RUBBER-TIRES.** In this epic of the automobile tourist, Bessie Love, Harrison Ford and Junior Coghlan contrive to keep you well entertained. An ancient vehicle, in which the Stack family comes to frequent grief, develops to be the original touring car—much in demand by its maker. Ignorant of this, the "Stacks" repeatedly try to dispose of it. "Rubber Tires" is good fun. No. 8169; 5 reels; base rental $7.50.

6. **YOUNG APRIL.** The Schildkrauts, Rudolph and Joseph, together with Bessie Love and Bryant Washburn, become highly involved in the political unrest of the kingdom of Belgravia. The unusual dénouement is typical of the suspense cleverly maintained throughout. No. 8170; 5 reels; base rental $7.50.

THESE ARE BUT six of some 475 films available from Kodascope Libraries Branches and Distributors. Besides comedies and dramas, you may rent films on sports, travel, history, popular science and other subjects.

A list of Kodascope Libraries Branches is given below. If none of them are convenient, address their headquarters at 33 West 42nd Street, New York City, for the location of the Distributor nearest to you.

Atlanta, Ga.—183 Peachtree Street
Boston, Mass.—438 Stuart Street
Chicago, Ill.—137 N. Wabash Avenue
Cincinnati, Ohio—110 West 8th Street
Cleveland, Ohio—806 Huron Road
Detroit, Mich.—1206 Woodward Avenue
Kansas City, Mo.—916 Grand Avenue
Los Angeles, Calif.—643 South Hill Street
Minneapolis, Minn.—112 S. 5th Street
New York, N. Y.—33 West 42nd Street
Philadelphia, Pa.—132 South 15th Street
Pittsburgh, Pa.—606 Wood Street
Rochester, N. Y.—343 State Street
San Francisco, Calif.—545 Market Street
Seattle, Wash.—111 Cherry Street
Toronto, Ont.—156 King Street, West
Montreal, Quebec—104 Drummond Bldg.
Winnipeg, Manitoba—205 Paris Building
Vancouver, B. C.—310 Credit Foncier Building.

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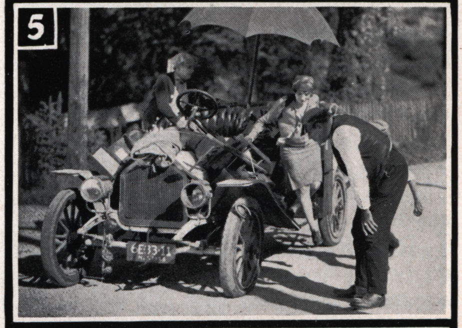
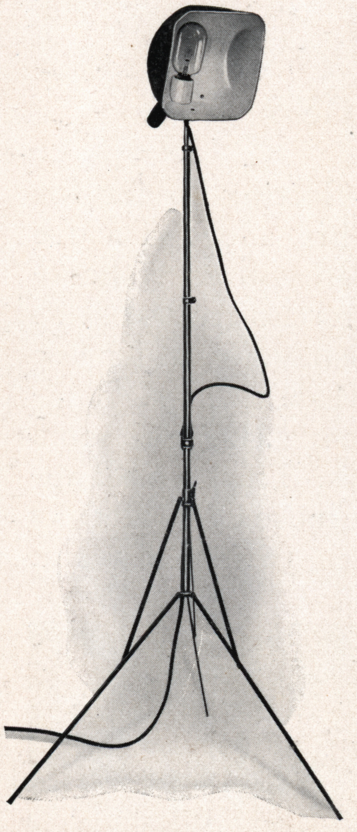


6

A New Kodalite....*Model B*

widens the scope of indoor home movies...



Kodalite, Model B. Single unit, with stand and cord is priced at $15. Two- and three-light units also available. 500-watt lamp, $4.85.

MOVIE MAKERS will discover a whole new range of indoor picture possibilities, with the use of this new Kodalite, Model B.

Model B has a scientifically designed reflector that throws a flood of light without the use of a diffuser.

Kodalite, Model B, is particularly effective for close-ups. Its broad-angle illumination is smooth and even. Subjects can face this softly diffused light without the slightest discomfort.

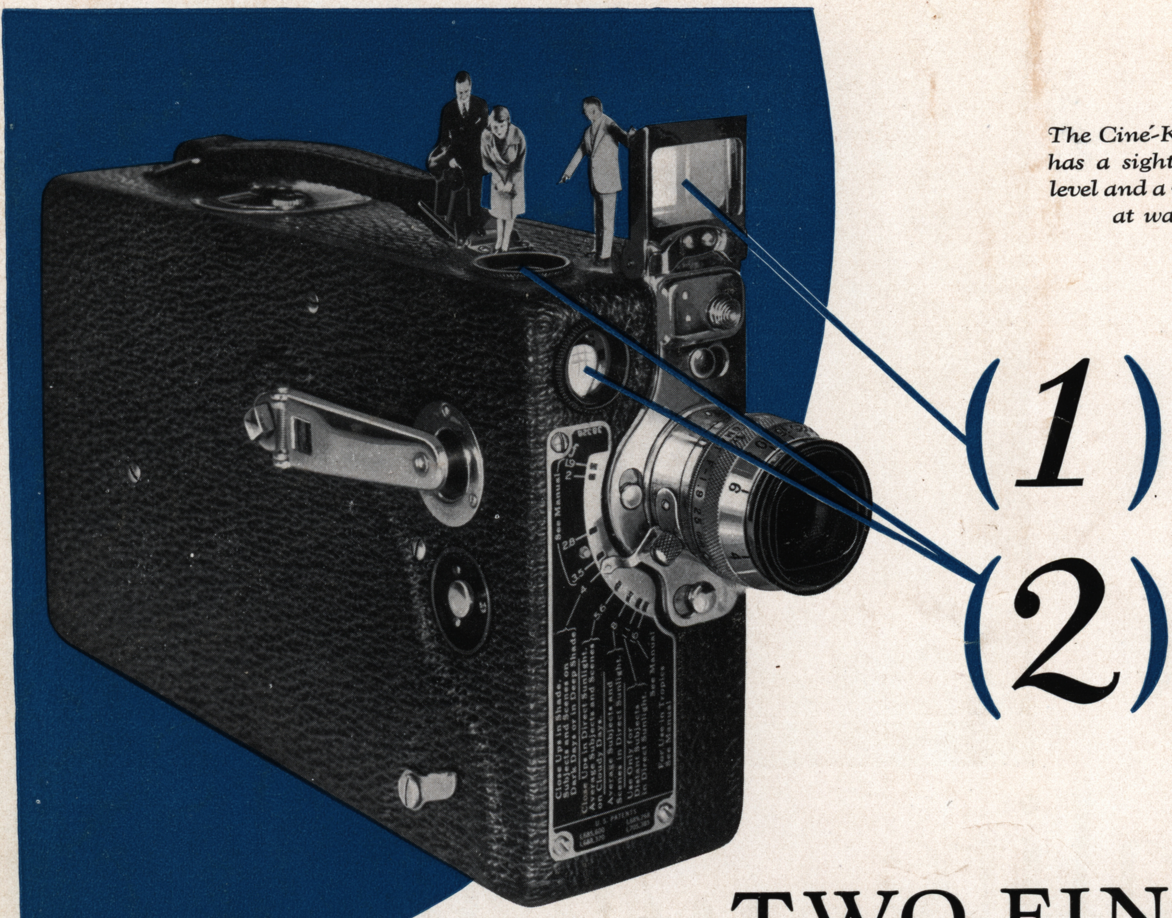
This new Kodalite, Model B, supplements the earlier Kodalite, Model A. With Model B used for general illumination, and Model A for spotlighting, indoor movies will gain new brilliance and quality. Many new and interesting effects are made possible by the use of the two Kodalites in combination.

Kodalite, Model B, is adjustable in any direction. It is equipped with a handle, and can be held in the hand at any required level. Its telescoping stand is quickly and easily set up and dismantled.

Kodalite, Model B, comes in one-, two- and three-light units. The single unit, including stand and cord, is priced at $15. The two-light unit is $27.50. Complete outfit, including single and double units with carrying case, $50. The 500-watt lamp is sold separately, at $4.85, in three voltages—100, 110 and 115. The Model A has been reduced in price to $15. Model A diffuser, $1.50.

Your Ciné-Kodak dealer will be glad to show you the new Model B Kodalite, and explain its many interesting features.

EASTMAN KODAK COMPANY
Rochester, New York

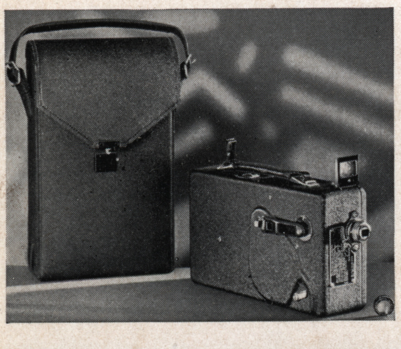


The Ciné-Kodak, Model K, has a sight finder at eye-level and a reflecting finder at waist-height.

TWO FINDERS

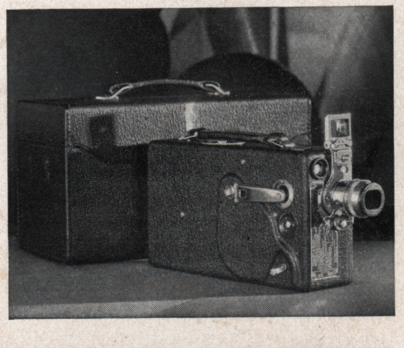
Give this Ciné-Kodak a wider range of usefulness

FULL VISION—that's what you get with the eye-level finder of the Ciné-Kodak. You not only see what's caught in the finder but outside it as well. That's a feature that appeals to experienced movie makers—especially when they're filming fast action such as a football game or racing event. Then, too, the view in the finder is of generous size. No squinting or straining is needed . . . . Model K also has a reflecting finder for waist-height use. This added feature proves invaluable when you are "shooting" at subjects close to the ground . . . . The next time you visit your dealer ask him to show you the Model M or K Ciné-Kodak. Examine it closely. Look at some of the pictures it makes. Then, you'll appreciate why there are more Ciné-Kodaks in use than any other 16 mm. camera.



Ciné-Kodak, Model M, is the lightest weight home movie camera of 100-foot film capacity. Easy to hold—easy to use. There is an unusually efficient f.3.5 lens permanently attached. A portrait attachment is supplied with the camera. Available in black genuine leather only. Price, complete with carrying case, $75.

Ciné-Kodak, Model K, f.1.9 makes telephoto movies and Kodacolor, as well as black and white. Two finders—waist-height and eye-level. Interchangeable lenses. Half speed device. Camera and combination carrying case finished in black, gray, blue, and brown genuine leather. Price, with f.1.9 lens, $150; with f.3.5 lens, $110.



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

The

CINÉ K

MARCH 1931